

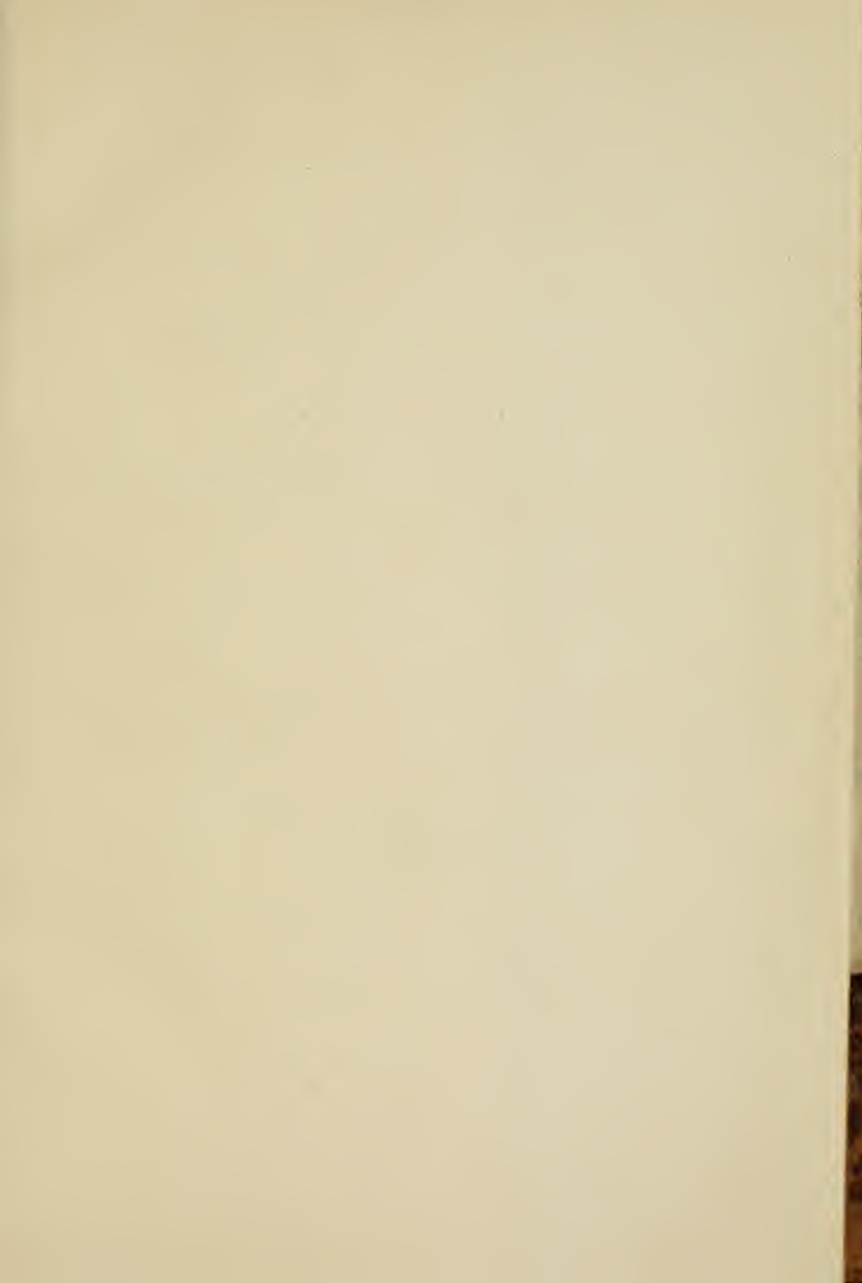
Ulrich Middeldorf



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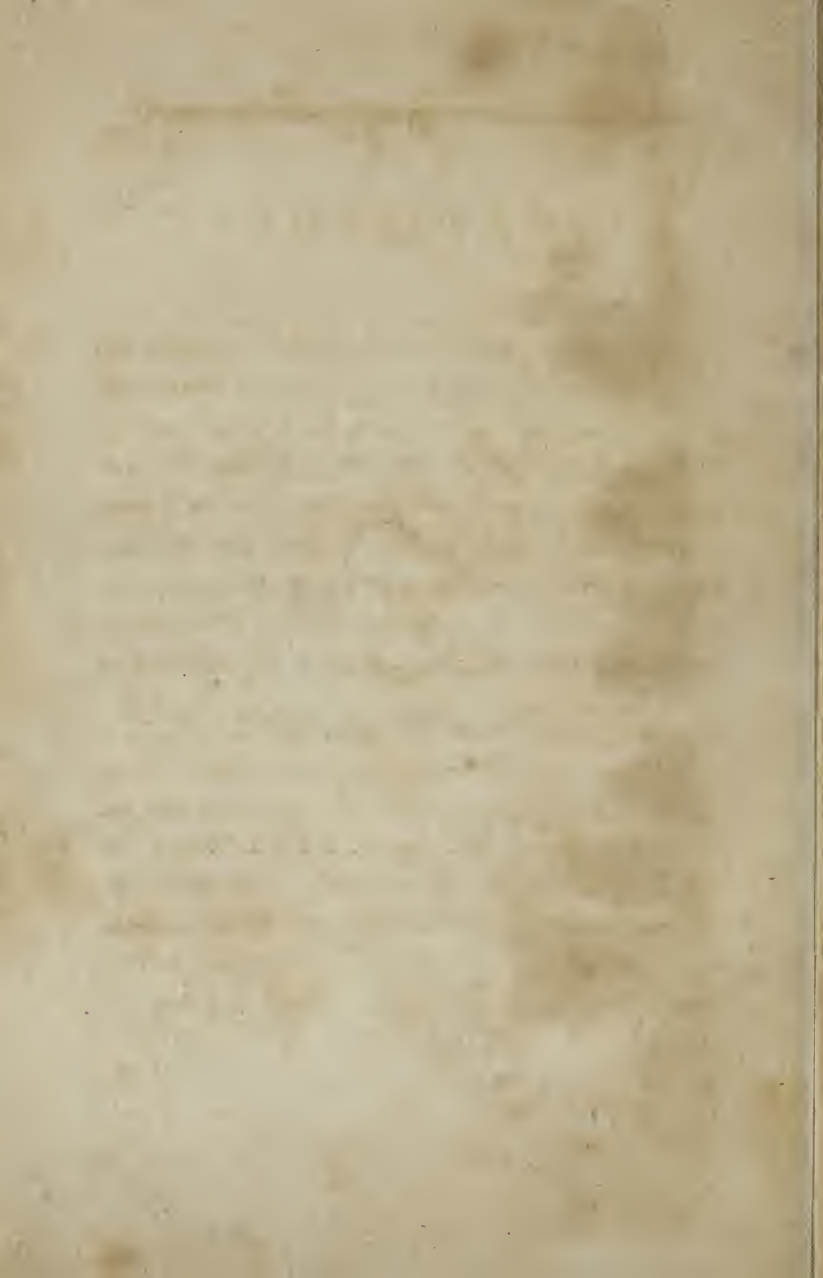


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A
HISTORY
OF THE
ART OF ENGRAVING
IN
MEZZOTINTO,
FROM
It's ORIGIN to the PRESENT TIMES,
INCLUDING
An ACCOUNT of the WORKS
OF THE
EARLIEST ARTISTS.

WINCHESTER:
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ADVERTISEMENT.

THE following little Tract has taken it's rise from the Author's having observed that no express Treatise had as yet been published on the subject, and from his considering it, on account of the acknowledged superiority of our English Artists, as a tribute in some sort due to the honour of his country. He is not without hopes also, that that which has given entertainment to him in his leisure hours, and afforded him an agreeable relaxation from severer studies, may afford some entertainment and assistance to the curious in prints.

It is hoped that the work of one who is not an Artist, of one actuated by such principles, will be treated with indulgence by Critics of all denominations. Should any errors and imperfections be discovered, they have arisen not from negligence, but from the want of the means of better information. And further information on the subject, from the skilful and curious, will be thankfully received.

In

A D V E R T I S E M E N T.

In the mean time the Author may rest satisfied that he has added in many instances to the stock of information which the public were before possessed of, as well as been the first who has arranged in order the materials already extant for a History of Mezzotinto, the first who has entered into a full investigation of his subject.

A HISTORY

A

HISTORY, &c.

THE art of Engraving in Mezzotinto has, within a few years more especially, attained to so high a degree of perfection, and has produced so many excellent copies after a variety of distinguished pictures, that it's history may well be deemed interesting, and may justly claim to be separately recorded.

In England at least the art ought not to pass without distinct notice. In this country it has been chiefly cultivated, in this country it has indisputably received it's highest improvements,

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and it is therefore that a late foreign writer has given to it the name of “the English manner,” by way of eminence. [1]

Accordingly much may be found respecting this art both in Mr. Walpole’s elegant Catalogue of English Engravers compiled from the papers of Vertue, and in the well-known Biographical History of England by Mr. Granger. In each of these works however the mention of Mezzotinto, and of the several English Artists who have practised it, is introduced incidentally only, and in reference to the main subject, the History of Engraving in England in general in the one, and the History of English

(1) “Quand le Prince Robert y fit connoître la gravure qu’on nomme la maniere noire, elle a pris tellement le dessus, & a été exécutée à la fin avec tant de finesse & d’esprit, que tout ce qu’on a fait dans d’autres pays, ne lui est nullement comparable : ainsi fût elle nommée, par préférence *la maniere Angloise*,” (*Idee generale d’une collection complete d’Estampes*, p. 208.)

Portraits

Portraits in general, in the other. It remains yet to collect the several scattered passages which occur in each of these, and in other writers, into one view, and to enter as far as possible into a full and distinct consideration of this species of Engraving, by treating in order of the nature of the art itself, of it's supposed origin and invention, and of the several successive Artists who have practised it both in our own, and in other countries, from it's first appearance to the present times.

The method of engraving in Mezzotinto upon Copper, admits of such peculiar facility and quickness in the hands of the expert Draughtsman, [2] that in this respect at least it may justly be esteemed an improvement

[2] Sandrart saw this fully even in the infancy of Mezzotinto, and pronounces, somewhat too decisively, when we consider the improvements which the art has since received in the mechanical parts of it, that this being well understood, the art would be but *play*.—"In delineatione autem

of the art, since we obtain by means of it many more engravings after pictures than could otherwise be executed within the same time. It has introduced also a softness and delicacy before unknown in prints; and the mode of operation is altogether so singular, that the art may on this account likewise justly attract our notice. It's singularity in this respect might indeed afford some grounds for that oracular and enigmatical description of it which Mr. Evelyn has indulged himself in. [3] The mechanic process of it, however, is now generally known, and may be found described in many different treatises on the arts. [4] It needs

totum consistit negotium, ita ut ei, qui hanc probè callet, ars ista, similesq; scientiæ aliæ, penitus pateant, ludique tantum instar sint." (Academia picturæ eruditæ, p. 35.)

[3] Evelyn's Chalcography, (1st edit.) p. 146.

[4] See Dict. des Beaux Arts, 12mo. Paris, 1750, Sculptura Historico Technica, Lond. 1747, &c. Sandrart generously gave an idea of the method of practising this art,
not

not therefore to be particularly repeated. It's greatest peculiarity consists in the circumstance of making the *lights* of the piece instead of the shades, and in making these by polishing or scraping away the proper parts of the plate,

without any studied reserve, at a time when it must still have been little known. His description, however, may be thought perhaps somewhat obscure and insufficient. I subjoin it in his own words for the sake of the curious and learned reader.—*Ars illa chalcographica, quam nigram dicunt merito hic etiam sicco pede non est prætereunda: illa autem in hoc consistit, ut instrumentis quibusdam ferreis atque chalybeis acutis satis, vel potius aculeatis, laminæ cupreæ more solito expolitæ, ex arte terantur, premantur, & obtorqueantur: quo factò, acuto deinde cælo effigiem porro sive figuram in molli isto cupro delineant, (& quæ elevanda sunt, iterum expoliunt.)* He proceeds to mention, that on account of the plate's being slightly penetrated by this mode of operation, and the surface only in a manner touched, not more than fifty or sixty superior impressions can be obtained. It is now said, that an hundred good impressions may be cast off from a Mezzotint plate, before it will need to be repaired.

which

which has before been made rough all over by many different and intersecting strokes.— These parts are scraped away in a greater or less degree, as the lights are intended to be stronger or weaker.

The powers of Mezzotinto, however, do not certainly so much deserve our notice, as the facility of it's practice, the delicacy of it's character, and it's happy effects of light and shade. It has been well said, that "as the characteristic of engraving is strength, and of etching freedom, so that of Mezzotinto is softness;" [5] and it may be readily allowed also that "Mezzotintos still fall short of fine engravings." [6] They fall short indeed in some respects even of rude unfinished etchings from the

[5] Essay on Prints, p. 60.

[6] Walpole's Catalogue, p. 141 (edit. in 12mo.) This distinguished author contends even further, that "the discovery of Mezzotinto has diversified prints rather than improved them." (ibid).

hand

hand of a Master ; and they must yield in point of dignity, simplicity, and truth of character, to those many fine, but neglected wood prints, which so happily imitate the drawings of great Masters. [7]

It may perhaps be doubted also whether this species of engraving be not in general best adapted to portrait, or to history with a few figures. It's first artists very remarkably confined themselves almost to portrait only. It's province, however, it must be acknowledged, has of late been very happily extended, and the art has been applied with good effect to histories

[7] This art, which has been honoured with the performances of Titian and Parmegiano, and very happily prosecuted by our late countrymen, Pond and Knapton, has again received additional lustre in a set of excellent Prints, after original drawings (published for Torré) by that very superior Connoisseur and Dilettante, John Skippe, Esq.—There are some good imitations extant also in the same way by another modern artist, Scacciati of Florence.

with

with many figures. [8] Many specimens of modern excellence may serve to shew also, that the art is well adapted to imitate the strong contrasts of the *clair-obscur* of Rembrandt, [9] the exquisitely ornamented style of Van-Huysum, and the laboured neatness of the Flemish school in general. [1] It is certainly no less adapted also to the pencils of Schalken, Vander Werf,

[8] See in particular two capital Mezzotintos after Mr. West's Hannibal and Regulus, by Mr. Valentine Green. There are some few landscapes also extant in Mezzotinto, by Lens and Houston.—Our excellent artist Earlom has also copied a picture by Hobbima.—And Mr. Pether, so well known by his admirable print after the Duke of Devonshire's Jewish Rabbi by Rembrant, (on which see an honourable critique in the Essay on Prints) has just published a capital Mezzotinto after a fine landscape by N. Poussin, in the collection of Sir George Beaumont, Bart.

[9] See the print already mentioned by Pether, &c.

[1] See the two astonishing Mezzotintos by Earlom,

and

and Wright. [2] It may be added that it's own proper softness is now become so pleasing, and it's effects of light and shade, in which it excels each of the other species of prints, are now often rendered so alluring, that, though it may not lay claim to strength, or to greatness of character, may not boast either the freedom of etching, or the chaste correctness of wood-prints, it must be allowed surely to possess peculiar beauty. [3]——“ Nothing, except

after two pictures by Van Huysum in the Houghton Collection. The same artist has lately executed an exquisite print after Sir Joshua Reynolds's famous picture by Teniers. The delicacy, clearness, and brilliant effect of light of this Mezzotinto are truly admirable.

[2] See many different well-known prints after this excellent painter.

[3] Sāndrart's praises of the art are somewhat similar to those which now properly belong to it.—“ In arte hac natura ipsa quam jucundissime elucet, & tanta in ipsa concurrat vis luminis atque umbræ, inq; omni parte, præsertim

paint, says an able critic, can express flesh more naturally, or the flowing of hair, or the folds of drapery, or the catching lights of armour. [4] In engraving and etching we must get over the prejudices of cross lines, which exist on no natural bodies; but *Mezzotinto* gives us the strongest representation of a *surface*." [5] If we adopt this ingenious author's conjecture, even Rembrant profited by the invention of this art. "He had probably (he supposes) seen some of the first *Mezzotintos*, and admiring the effect, endeavoured to produce it by a variety of intersecting scratches." [6]

in *iconibus* tam eminens atque grata, ut simile quid neque cælando neque aquis fortibus in ære alias obtineri queat." (Academia, &c.)

[4] An instance of the truth of this remark may be seen even in one of our earliest *Mezzotintos*.—A small head of a soldier in armour by Vaillant, may serve to exemplify it.

[5] Essay on Prints, p. 60.

[6] P. 62.

It has been justly remarked indeed, that “Mezzotinto, compared with it’s original state, is at this day almost a new art.” [7] The art wanted indeed for a long time after it’s invention, those softer beauties which it has now acquired. The manner even of many of it’s successive Artists, however a natural admiration of the invention, and an ignorance how far the art might still be carried, were the occasion of their meeting with much praise, [8] was black, harsh, and disagreeable, and consisted often of unblended masses of light and shade. The beginnings of every art are still however respectable; and it may be deemed certainly a matter of elegant curiosity, as well as altogether essential to

[7] P. 58.

[8] Even the skilful Sandrart was confident that the perfection of the art could not be carried further than in Vaillant’s prints. (*Academia*, &c. p. 378.) How would he have been undeceived had he lived to these days!

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a complete history, to trace our subject from its earliest date.

As to the origin of the art of Mezzotinto, (which seems to have received this name, in the opinion of Mr. Evelyn, [9] from the word's having been already in use as applicable to the *tinted* wood-prints of Ugo da Carpi, &c.) Prince Rupert has been in general considered, according to a well-known story, [1] as the acknow-

[9] Chalcography, p. 128.

[1] This story, “ as received by Vertue, from Mr. Killigrew, of Somerfet-House, who had it from Evelyn,” is thus related from his papers, by Mr. Walpole. (Catalogue of Engravers, &c. vol. v. p. 137, &c.)

“ The Prince going out early one morning, observed the centinel at some distance from his post, very busy doing something to his piece. The Prince asked him what he was about ? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The Prince, looking at it, was struck with

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ledged inventor of it. Yet if we investigate this question fully, we must attend first to two other claims.

The former of these claims is probably little known. It is stated to us in the treatise of an Author of much weight in these matters. If Sandrart, who lived during the time of the first appearance of Mezzotinto, may be credited, Colonel de Siegen, a Hessian, was the inventor of the art in the year 1648, and has left behind him two specimens of his discovery, a half length portrait of a Widow-Regent of Hesse-Cassel, and another portrait of a Prince of

something like a figure eaten into the barrel, with innumerable little holes closed together, like friezed work on gold and silver, part of which the fellow had scraped away; the Genie second en experiences from so trifling an accident conceived Mezzotinto."

Orange,

Orange. [2] This account is repeated also by a modern Author of note, already cited, who however places the discovery earlier in 1643, on the authority of the date of the first of the two prints itself, [3] and is again confirmed by the diligent Vertue, as quoted by Mr. Granger,

[2] Primus hujus artis inventor anno 1648, bello minimè Germanico finito, fuisse dicitur Locumtenens quidam Chiliarchus Hassiacus, cui nomen N. a Siegen, qui hac ratione Serenissimæ Viduæ Regentis Hasso-Casselianæ effigiem dimidiâ viventis quantitate, nec minus principem quoq; Auriacum efformavit. (Academia Picturæ eruditæ, p. 35.)

[3] Ce n'est pas le Prince Robert qui ait inventé la manière noire, comme Vertue & quelques autres auteurs l'avancent. Ce fut le Lieutenant Colonel de Siegen au service du Landgrave de Hesse, qui grava la première pièce dans ce genre ; & c'est le portrait d'Amélie Elizabeth Landgrave de Hesse exécuté en 1643. Le Prince Palatin Robert l'apprit de lui, & l'apporta dans son second voyage avec le Roi Charles II. en Angleterre. (Idée générale, &c. N. p. 208.)

who

who seems to have seen the print, and copied the inscription. [4]

We have another very distinguished claimant from our own nation. And we cannot properly pass by the mention of this claim, in a general history of the art, altho' it seems to rest on mistaken grounds.

In the Parentalia of the Wren Family, the following passage occurs, extracted from the preface of Dr. Hooke's Micrographia.

“ He (Dr. Wren) was the first inventor of the art of graving in Mezzotinto, which was

[4] “ Vertue, in a MS. in my possession mentions a large head, *something like Mezzotinto* ; some tender parts, says he, are done with several chasing and friezing tools. Some of the darkest parts are grounded like Mezzotinto, and scraped. It is thus inscribed, Amelia Elizabetha D. G. Hassiæ, &c.”

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afterwards prosecuted and improved by his Royal Highness Prince Rupert in a method somewhat different, upon the suggestion, (as is said) of the learned and ingenious John Evelyn, Esq.—Of this art some original Essays are extant: viz. the head of a Moor, &c. by the Inventor, [5] the execution of St. John Baptist, by the Prince; on the sword is the mark R. P. f. (i. e. Rupertus Princeps fecit) over it an Electoral Coronet.” [6]

If the invention of our art, as here stated, really belonged to this great man, it must seem at least very extraordinary that Mr. Evelyn, his friend and countryman, should not only not have

[5] Mr. Granger says, (vol. iv. p. 138) “ It is certain that there is a black-moor’s head by him, in a different manner from that of Prince Rupert,” but will appear perhaps to have alluded only to this passage, and has alleged no proof of the certain existence of the print.

[6] P. 214.

given

given him his due praise in an express treatise on the subject of engraving, but should even have spoken of the discovery as a new communication [7] from another, and him a foreigner. Nay more, that he should even have been silent on the matter, when he is expressly celebrating Dr. Wren's skill in the art of designing. [8] It may indeed be imagined that Sir Christopher Wren might discover the new method, as well as Prince Rupert, and that so far the praise of

[7] Mr. Evelyn does not indeed expressly speak in his *Chalcography of Prince Rupert's* having *invented* the art, but only of his having practised it, and communicated an account of it. But from other evidence the Prince appears to have been considered by Mr. Evelyn even as the inventor of it. (See before p. 12.)

[8] "We are no less obliged to celebrate some of our own countrymen famous for their dexterity in this incomparable art (of drawing and designing); such at present is that rare and early prodigy of universal science, Dr. Christopher Wren, our worthy and accomplished friend."——
(Evelyn's *Chalcography*, first edit. p. 135.)

invention might belong to both ; but it seems altogether difficult to conceive that Sir Christopher should have concealed his discovery from his friend Mr. Evelyn, himself an artist, and peculiarly versed in matters of such a nature. These circumstances considered, the silence of Mr. Evelyn alone seems to afford an objection of such force to Dr. Hooke's account, that we are led necessarily to suppose it founded on mistake. It is further observable that Dr. Hooke speaks of Prince Rupert's having prosecuted the art, "upon the suggestion, (as is said) of Mr. Evelyn." But Prince Rupert's communication of the invention is plainly spoken of by Mr. Evelyn himself in his *Chalcography*, as altogether voluntary on his part, altogether new and surprising. We may well imagine indeed a Dilettante like Sir Christopher to have attempted the practice of the art, when heard of as a new discovery ; yet even this supposition

position rests on the mention of one single print only, a print, which, it is presumed, does not actually appear to be preserved in the Cabinets of any of the curious.

Against Sandrart's account, admitted and confirmed by Vertue, [9] there seem to lie no particular objections. It may not follow that although two prints only, or at the most three, by this artist are known to us, he yet engraved no more. And it may seem very probable that Prince Rupert in reality learnt the art from him before he returned to England, although it must appear in such case from Mr. Evelyn's account, that his Highness made no mention to him of his

[9] There is a difference between these two authors as to the Christian name of the supposed first inventor of the art: Sandrart calling him N. a Siegen, and Vertue describing him as stiling himself in his own inscription L—n S. Yet as the main circumstances agree, this difference ought not perhaps to be regarded.

master in the art. The intelligent author already cited asserts expressly that the Prince learnt the art from the Colonel. [1] And the same assertion is to be found also in a quotation adopted by Vertue, in which it is remarked that there is a head of the Comes de Hesse by the engraver of the portrait of the Princess of Hesse, who was the person who *taught* Prince Robert. [2]

To whomsoever, after all, we may be inclined to attribute the invention, or however early we may fix the date of the Prince's prac-

[1] See note, p. 14. He repeats the same opinion more decisively p. 235 of his treatise: “ L’Invention de graver en maniere noire est plus decidee. Nous favons que ce fut le Lieutenant-Colonel de Siegen qui grava le premier en 1643 de cette maniere le portrait d’Amelie Elizabeth Landgrave de Hesse. Le Prince Robert l’apprit de lui, & enfin elle devint generale & publique.”

[2] Granger, vol. iv. (note) p. 108.

tice of the art, [3] it can at least hardly be said to have made it's public appearance, till it was announced by Mr. Evelyn in his History of Chalcography in 1662. Prince Rupert may be considered at least as the first distinguished practitioner of the art, and we may begin properly both to enumerate the specimens of it, from the date of Mr. Evelyn's publication, and to describe his Royal Highness's works on his authority. Mr. Evelyn speaks of them in general terms as the "incomparable gravings of that his new and inimitable stile, in both

[3] Some have supposed that the Prince practised the art as early as 1649. But he only retired to Brussels after the death of his uncle Charles the First, the very beginning of that year, and Mr. Evelyn speaks of the art, and of his Highness's communication of it as *new*, thirteen years after. The Prince's own large engraving of the executioner with John the Baptist's head after Spagnoletto appears by the date upon it to have been executed at Frankfort in 1658. I have not heard of an earlier date on any of his works.

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the great and little decollation of St. John Baptist, the soldier holding a spear and leaning his hand on a shield, the two Mary Magdalens, the old man's head, that of Titian, &c. after the same Titian, Georgione, and others." [4] The Magdalens and the soldier are again spoken of by Sandrart, who makes mention also of some portraits after the life. [5] We may recollect also one of the above-mentioned decollations of St. John to have been already described in the extract from Dr. Hooke. [6]

[4] Chalcography, first edit. p. 131.

[5] "Certa quædam opera præcellentissimâ serenitatis suæ manu facta, videlicet effigies quædam Magdalenæ, item *nonnullæ icones viventium*, item miles quidam retrospecticiens, micanti suâ cataphractâ clypeoq; & hastâ instructus, quibus paria non inveniuntur." (Academia picturæ eruditæ, &c.)

[6] See p. 16.

The Catalogue of Prince Rupert's works, few as they are, and scarce and curious as they are, may deserve a still further and more particular discussion. The old man's head of Evelyn should seem to be the specimen inserted in his Chalcography, which having been commonly considered (but, as it appears, erroneously) as the first Mezzotinto extant has made his own edition of his treatise, when found with the print, particularly valuable. [7] Mr. Walpole, from Vertue, [8] mentions another print of this same head also, which he calls "a kind of Saracen's head," by

[7] A later improved edition of this work, in 1759, although containing the addition of the author's life, elegantly written, and of his portrait by Worlidge after Nanteuil, together with a copy of Prince Rupert's Mezzotinto by Houston (which however on accurate comparison cannot indeed be said to be a faithful copy), may be purchased at a price comparatively small.

[8] Catalogue, &c. Vol. v. p. 142.

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the Prince, in large. May not this be not the head, but the figure of the executioner with St. John Baptist's head, (seemingly the same as "the great decollation" mentioned by Evelyn) already spoken of? This, (which is plainly the same head as that in Mr. Evelyn's book) is "a kind of Saracen's head," and is "in large." We may add to Mr. Granger's catalogue of the Prince's works, as the print is now in England in the hands of a curious collector, the mention of another of his Highness's performances, that of a woman's head, looking down, in an oval. This print is indeed mentioned by Vertue. The face may be said to be pretty, but the whole appears rather unfinished. In the left hand corner of the print, is found the same mark as on the head in Evelyn. One of the Magdalens, which Mr. Evelyn has mentioned, is preserved in the public library at Cambridge. The following inscription is underneath: Rupertus D. G. C. P. D. B. Princeps imperii animi
gra-

gratiâ lufit. [9] On the whole, we may reckon, feemingly on good grounds, feven or eight different Mezzotintos extant by the Prince, although the whole of this number may not be to be found in England; and it is a miftake certainly, when it is afferted in Vertue's Catalogue, as publifhed by Mr. Walpole, that the head in Evelyn—another of the fame in large—the man with a fpear—and the woman's head looking down, “are *all* the Prince's works in Mezzotinto.” [1]

Contemporary with the Prince, on the testimony of Vertue, we may place another German artist, whom, from his profeflion as an Ecclefiastic, we may imagine to have been a Dilettante likewise. “The earlieft date of a

[9] See Preface to Chronological Series of Engravers, Cambridge, 1770.

[1] Catalogue, &c. vol. v. p. 141.

Mezzotinto that Vertue had seen," [2] says the editor of his papers, was an oval head of Leopold William Archduke of Austria, with this inscription: THEODORUS CASPARUS A FURSTENBURGH *Canonicus* ad vivum pinxit & fecit, 1656. 'This person, it is justly added, had received the secret before his Highness returned to England.'" [3]

But a professed Artist, to whom Prince Rupert is supposed to have communicated the secret, and who is understood certainly to have been with him in England, first extended and improved the art.

[2] The reader may recollect however that Vertue acknowledges elsewhere, according to Mr. Granger, that he had seen a head *something like Mezzotinto*, the darkest parts of which were grounded like Mezzotinto, and scraped;—the head already spoken of by Colonel de Siegen, dated 1643.—See above, p. 15.

[3] Catalogue, &c. vol. v. p. 142.

WAL.

WALLERANT VAILLANT,

a portrait painter of repute, has left behind him a great number of engravings in Mezzotinto, after many different masters. These are often somewhat hard and black; but some also may lay claim to the character of softness, and in many of them the lights are managed with skill and good effect, in proportion at least to the state of the art at that time. The principal of his works, which are not scarce, as they stand enumerated by different authors, or have actually been seen in different collections, are as follows :

His own portrait.

The portrait of his father.

Ditto of his wife.

Another of ditto.

His family, curious.

Froben the printer, after H. Holbein.

Temptation of St. Anthony, after Procacini.

Portrait of Caspar Netscher, after himself.

Ditto of Van Dyck, after V. Dyck.

Ditto of a little child, standing and caressing
a dog, after ditto.

The Prodigal Son, after Gerardi.

A Concert—a Company of Gamesters—and
other subjects of the same kind, after ditto.

Judith, after Gerard Laireffe.

Portrait of Queen Henrietta Maria sitting at
work, with a little girl resting against her knees,
and a young man leaning on the back of the
chair. Mr. Walpole suspects that this lady is
not the Queen, but Sir Balthazar Gerbier's
wife. [4]

Ditto of a child in a robe, with a velvet
cushion on a table, after Rembrant.

Ditto of a young man in a bonnet, with a
stick, leaning on the back of a chair, painted
by Vaillant himself.

[4] Catalogue, &c. vol. v. p. 144.

Small head of a foldier in armour with a long beard, well scraped. [5]

Portrait of an old woman sitting in a chair, with a print of a crucifix against a pillar.

Small head of an old man in a black cap, with grey locks and mustachios, in the habit of an Ecclesiastic. W. Vaillandt fecit. ex.

Half length of a boy, large, the engraving not clear.

Three portraits in one piece, two of women, after Titian, much in his manner; one of the women rather beautiful. On the hat of the man, in front, appears a cypher of three letters H, C, and A.

A holy Family, large, after Annibal Caracci, W. Vaillant excudit.

A profile figure of a woman with a castle in her hand, after Raphael, small.

[5] See Note, p. 10.

A Madonna and child, after Van Dyck,
Portrait of Caspar Netscher.

Many also (says Bafan) after Raphael, Guido,
Fr. Hals, Bega, Brower, Du Jardin, Mieris,
Metzu, and Terburgh.

We may remark from the foregoing list, that
this Artist wrote his name differently, Vaillant,
Vaillandt, and Vailland; and that he sometimes
published his own prints.

VAILLANT's Brother,

BERNARD VAILLANT,

a portrait painter also, who spent the greater
part of his life at Rotterdam, claims a place
likewise in our history. On the head of a Ma-
donna, and on another of Christ, is found B.
Vaillant fecit & exc. Sandrart also bears
express testimony to Bernard's having worked
in Mezzotinto, in the life of his brother
Wallerant,

Wallerant. [6] His portrait is extant, with the name Bernhard Vaillant, scraped either by himself or his brother.

On the authority of one print, which I have seen, but which seems not to have been known to those who make mention of his other works, we must add the name of

PETER VAN SCHUPPEN,

a native of Antwerp, who worked at Paris, as one of the earliest scrapers in Mezzotinto. It is the portrait of ANNE DE COURTENEY, dated in 1660 or 1661.

Thus far, but for a short time only, our new art appears to have been confined within the limits of foreign countries. In a very few years

[6] Inter alia autem Chalcographium nigricantem eleganter admodum tractabat, cum *fratre suo*, qui qualitatibus hisce optimis eidem vix cedit. (Academia, &c. p. 978.)

after

after Mr. Evelyn had announced the invention, England began to share in the glory of it.

Mr. FRANCIS PLACE,

probably the first of our countrymen who scraped in Mezzotinto, (for he is said to have given himself up to his favorite pursuits in 1665) [7] was a gentleman of Yorkshire, who for his own amusement not only engraved but painted also, and designed after nature. He seems to have consecrated his essays in Mezzotinto, which consist wholly of portraits, almost in every instance, either to private friendship, or to his love for artists. His friends do credit to his

[7] See Walpole's Anecdotes, &c. vol. v. p. 93. where particulars of his life may be found. Mr. W. adds, that there are two heads of Mr. Place extant; one (it is not said whether in Mezzotinto) by himself, the face only finished, and another by Murray.

memory :

memory : He was intimate with Mr. Ralph Thoresby, of Leeds, who makes frequent mention of him, and was one of a club of Virtuosi at York, of which the eminent Dr. Martin Lister, and Mr. Lodge, a brother Artist and Dilettante, with whom he had the strictest friendship, were members. His prints are few, are mostly scarce, and possess a considerable degree of excellence and boldness. The curious collector of portraits may be induced to pay a particular attention to them, since, excepting those of the two Charles's, they appear to be the only portraits extant of the several persons. The following is a complete list :

Charles I.

Charles II.

Archbishop Sterne.

Bishop Crew, very scarce, which Mr. Walpole speaks of as finely executed.

John Moyser, Esq. of whom, it is said, he

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executed

executed three plates. (See Granger, vol. iii. p. 417.)

Mr. Philip Woolrich.

Richard Tompson, the print-feller, after Soust.

Henry Gyles, the glass-painter. [8] And the portrait of

Sir RALPH COLE, Bart.

Whom as Mr. Walpole has introduced into his list of painters on the account of one picture by him, that of Thomas Windham, Esq. pub-

[8] Mr. Granger has preserved the following particular description of this print :

“ Henry Gyles, thus inscribed ; glass-painting for windows, as arms, sun-dials, history, landscape, &c. done by Henry Gyles, of the city of York. F. Place f. 12mo.” It was probably therefore the benevolent intention of Mr. Place, by thus permitting him to hang out his sign, as it were, under the print, to make him more extensively known. Mr. Thoresby, in the Catalogue of his Museum, numbers among his rarities “ the picture of Mr. Henry Gyles”

lished

ished in Mezzotinto by Tompson, we may also, on the authority of Mr. Granger, (vol. iii. p. 167) place in our list of engravers, on the account of one scarce Mezzotinto of Charles II. And we may hence the more easily imagine what reasons induced Mr. Place to engrave his portrait, as a brother Dilettante,

It should seem also that

WILLIAM SHERWIN,

The engraver, whom we may place next, as he flourished in 1669, occasionally practised Mezzotinto also. But as it has been remarked that his other prints are not numerous, altho' executed in the course of many years, [9] so there seem only to be the two following Mezzotintos certainly by his hand, the memory of

[9] Walpole, vol. v. p. 103.

which is preserved in Granger. Mr. Granger mentions indeed a tradition that the secret of Mezzotinto was discovered by Sherwin, soon after Prince Rupert's supposed invention of it, and that he made use of a loaded file for laying the ground. [1] If this be so, he appears at least to have made little use of his invention.

The two Mezzotintos bearing his name are the portraits of

Catharina daughter of John IV. K. of Portugal. Sherwin f. h. sh.

Elizabeth Duchess of Albermarle. Sherwin f. h. sh. extremely scarce.

Another Mezzotinto indeed of James the First's Queen is on record, as having been *sold* by William Sherwin, on which there appears no engraver's name.

[1] Vol. iv. p. 137.

Many of his English Portraits, done with the graver, appear by the inscriptions to have been from his own drawings after the life.

It may admit of a doubt whether

ALEXANDER BROWNE,

a print-seller, who flourished at the same time as Sherwin, was in reality an engraver or not. Many of the Mezzotintos of this period bear the inscription of being *sold* by Alexander Browne. On some also the word *excudit* [2] only is found. Mr. Granger thinks it proba-

[2] “ It would perhaps be needless (says Mr. Granger, vol. iv. p. 150) to inform the reader that the word *excudit* is generally used by those that take off prints at the rolling-press, and *fecit* by those that engrave them.”—The word *excudit* also denotes simply the publisher.

ble,

ble, as there seldom is the name of any engraver to the prints said to be sold by him, that some of them were done by his own hand. And he adds in a note (although the print is not found inserted in his list of the portraits of that Monarch) that Alexander Browne *fecit*, is inscribed on a Mezzotinto of Charles II. The following list of prints marked with Browne's name, either as seller or publisher, and all, except the three last, from Sir Peter Lely, is transcribed from Granger.

The Prince of Orange, sold by Browne, h. sh.

The Lady Catherine Seymour, Browne, h. sh.

Sir John Chicheley, Browne, h. sh.

Admiral Tromp, sold by Browne.

Madam Mary Kirk, Browne, h. sh.

Sir John Lowther, Bart. Browne ex. h. sh.

Mrs. Anne Montague, Browne, h. sh.

Carolus II. sold by Brown, large, h. sh.

Mrs. Price, Browne, h. sh.

Thomas

Thomas Thynne, Esq. Browne, h. sh.

Madam Jane Middleton, Browne, h. sh.

Maria ducissa Eboracensis, Browne, h. sh.

Madam Philadelphia Saunders, Browne, h. sh.

The Duchefs of Cleaveland, Brown.

Thomas Otway, Brown, h. sh.

Elizabeth Countefs of Northumberland,
Browne, h. sh.

Elizabeth Butler Countefs of Chesterfield,
Browne, h. sh.

The Duchefs of Somerset, fold by Alex-
ander Brown.

James Duke of York, Browne.

Petrus Lely, oval, fold by Browne.

Henry Sidney, son to Robert Earl of Lei-
cester, Brown, h. sh.

Robert and Dorothy Sidney.

The Lady Effex Finch, Browne, h. sh.

Madam Jane Kelleway, fold by Browne.

Madam Catherine Nevill, Brown, h. sh.

The

The same Lady, inscribed with both her names in marriage, after Van Dyck, sold by Browne.

Francis Stuart, Van Dyck, p. Browne, h. fh.
 Carolus, &c. Van Dyck, p. h. fh. sold by A. Brown.

RICHARD TOMPSON,

Another print-seller of this period, has already been mentioned as having had his portrait scraped by Mr. Place. Shall we infer from thence that Tompson did not engrave his own prints, since in such case Mr. Place would probably have left his portrait to be scraped by his own hand, or shall we still suppose that Mr. Place might notwithstanding have been induced, from his love for the arts, to copy the picture, as an intended compliment to him? It cannot seemingly be determined with certainty whether

whether Tompson did engrave the prints on which his name is found, or not. In one instance Mr. Granger supposes his *excudit* to have been put to a plate scraped by Vansomer. [3] And he expresses himself elsewhere still more decidedly, and in a stile of general remark, that “Richard Tompson, who *sold* some of Vansomer’s prints, has been *mistaken* for the engraver. [4] Mr. Walpole thinks that TOMPSON probably scraped the plates which bear his name as publisher. Mr. Granger doubts of it : “ I have seen,” says he “ the words *Tompson excudit* to Mezzotintos of the Duchesse of Portsmouth, the Countess of Exeter, the Countess of Stamford, the Lord John and Lord Bernard Stuart, Mrs. Davis, and several others, but never *Tompson fecit*. [5]

[3] Vol. iv. p. 81.

[4] Vol. iv. p. 136.

[5] Vol. iv. p. 150.

However this may be, it seems proper in a general history of the art, to make mention of each different class of prints, from whatsoever hand they may be thought to come. The following list of portraits published by Tompson, all of them, except the four last, after Sir Peter Lely, is therefore added.

The Lady Bellafis, h. sh.

The Lady Anne, h. sh.

John Hervey, Esq.

The Prince of Orange, h. sh.

Earl of Derby, h. sh.

Robertus Fielding, h. sh.

Madam Catharine Sidley, h. sh.

Right Hon. Lord Burleigh, Earl of Exeter,
h. sh.

Madam Jane Long, h. sh.

Madam Graham, h. sh.

Madam Ellen Gwin, and her two sons, h. sh.

Madam Middleton.

The

The Lady Afhley, h. fh.

The Lady Moorland, h. fh.

The Lady Elizabeth Jones, h. fh.

George Morley, Bishop of Winchester, large,
h. fh.

Katharine, Queen, &c. drawn, &c. (Gr. 3,
170.)

Louise Duchefs of Portsmouth, h. fh.

Prince Rupert, h. fh.

Sir Richard Rainsford, W. Claret, p. large h. fh.

Titus Oates, Hauker, p. h. fh.

Thomas Windham, Esq. Sir Ralph Cole,
Bart. p. h. fh. [6]

Elizabeth Countefs of Southampton, Van
Dyck, p. h. fh.

In pursuing the history of our art as flourishing in this country, mention must now be made of some foreign artists who established themselves in England.

[6] See p. 34 above.

D A V I D L O G G A N,

a native of Danzick, to whom we owe the engravings of the public buildings of Oxford and the Cambridge, and of the academical habits of University of Oxford, and who was one of the most considerable engravers of heads in this country, from about the middle of last century to the close of it, came into England before the Restoration, and brought with him two other foreigners,

BLOOTELING and VALCK.

That these two scraped in Mezzotinto we have abundant proof; whether Loggan did also is uncertain. Sandrart, who specifies many of his works, makes no mention of his having practised Mezzotinto; but as his name is found on some Mezzotintos as publisher, we should at least take notice of the prints themselves. Among these may be reckoned the portraits of
Arch-

Archbishop Laud, after Van Dyck, and a very curious and scarce print of Fell Bishop of Oxford, Dolben Bishop of Rochester, and Dr. Richard Allestry, [7] in one piece, after the original picture, by Sir Peter Lely, still preserved in the Dolben family. The print however by no means does justice to the picture. As Bishop Dolben was afterwards appointed Archbishop of York, his being stiled Bishop of Rochester, in the inscription of the print, may so far serve to fix the date of it.

ABRAHAM BLOOTELING,

a native of Amsterdam, who used the graver also, as well as etched the plates in Augustino's

[7] Dr. Allestry, an account of whom may be found in Granger, was a very eminent and worthy man. He was Provost of Eton College, and King's Professor of Divinity in the University of Oxford. There is a separate Print of him on which is written, *Loggan ad vivum delin. h. sh.* (Granger vol. iii, p. 271.)

Gems,

Gems, in 1685; and has left behind him several portraits of eminent men, not done in Mezzotinto, some of which are scarce, scraped the following prints, all of which I mention on the authority of Mr. Granger. All except the three last are after Lely. Blooteling is said to have improved the art, by finding out the use of the chissel for laying grounds instead of the roller used before by Prince Rupert and Vaillant.

Charles II. Blooteling, f. 1680. h. sh.

Carolus II. done from a fine medal of him, small.

Catharina, &c. Blooteling, f. 1680.

Jacobus dux Eboracensis, &c. oval, large, sh.

Maria Beatrix, &c. h. sh.

Maria, Princeps Auriaca, h. sh.

Gulielmus Henricus, &c. (Prince of Orange) Blooteling, f. 1678. h. sh.

Ditto, large, h. sh.

Rupertus, &c. totius Angliæ Vice Admirallus, 1673. Although Blooteling *exc.* only is on this print,

print, yet we may well suppose it to have been scraped by him. " This (says Mr. Granger) is the most characteristic and valuable print of Rupert."

Thomas Osborne Earl of Danby, h. fh. scarce.

James Duke of Monmouth, &c. oval, large, fh.

Portrait of Huygens, B. Vaillandt delin.

The Earl of Derby, scarce.

Lady Anne Dutchess of Portsmouth, Blooteling, f. 1677. 4to.

Abrahamus Symonds (brother to the Medallist, a celebrated modeller in wax) large beard, 4to. This is executed with spirit and good effect. It has been copied.

Charles I. Van Dyck, p. A. B. (Abraham Blooteling) f. small.

Mrs. Anne Killigrew, painted by herself. [8]

[8] For the history of this Lady see Mr. Walpole's Anecdotes, &c. vol. iii. p. 42.

There

There is extant also, a historical piece of Judith, after Raphael, marked A. Blooteling, f. & excud.

TO GERARD VALCK,

who, as Mr. Walpole informs us from Vertue was Blooteling's servant, and then married his sister, and came with him from Holland, and returned with him, though he sometimes worked for Loggan, we owe, in the opinion of the same elegant Connoisseur one of the finest prints we have. It is the famous Duchess of Mazarin, after Sir P. Lely ; it appears by the the date to have been engraven in 1678. It is added that Vertue knew but three more of Valck's entire works ; Robert Lord Brooke done in 1678, John Duke of Lauderdale in his robes of the Garter, and an indifferent mezzotinto of Mrs. Davis, after Lely. But Vertue then certainly had not been successful in his searches after this Artist's works. The portraits
of

of James Duke of York, of the Prince and Princess of Orange, and of the Duchess of Portsmouth, may be added from Mr. Granger; and from other Catalogues and Collections the following prints also.

A shepherd and shepherdess (or rather, as has been supposed, Bacchus and Ariadne) after Netscher.

The sempstress asleep, after M. Van Muscher.

A boy blowing bubbles, after Wissing.

A St. Francis kneeling receiving the stigmata.

G. Valck excud. Cum Privil. Ord. Holl. &c. It is probable that Valck executed most of his works in Holland after his return.

A sleeping Cupid, Guido Ren pinxit, Gerard Valck fecit et excudit 1677. In this the character of the original is not ill preserved.

Bathsheba in the bath, after B. Graat. [9]

[9] Mr. Pilkington, in his Dictionary of Painters, mentions the history of David and Bathsheba as one of the most capital pictures of Graat.

Baſan adds, in his Dictionary of Engravers, that Valck engraved many portraits after Van der Werf, Lely, and others, for the edition of the History of England by Larry, &c.

A few Mezzotintos of this period alſo are from the hand of another foreign artiſt, who reſided long, and ended his days in England.

JOHN VANDERVAART,

of Harlem, a painter of portraits and of ſtill life, is ſaid to have come to England in 1674.

[1] Mr. Granger mentions the following fix prints ſcraped by him, which ſeem to have been executed at the cloſe of the laſt century. [2]

[1] See Mr. Walpole's Anecdotes, vol. iii. p. 275, where more particulars of his life may be found.

[2] Of the print of Biſhop Wettenhall in particular, as he is ſtiled in the inſcription Biſhop of Corke and Roſs,

Carolus

Carolus II. Wiffing, p. h. fh.

James Duke of Monmouth, after ditto h. fh.

Edwardus Wettenhall, S. S. T. P. Corcagiensis et Roffensis Episcopus; J. Vandervaaert p. et f. large h. fh.

Robertus Fielding, &c. after Lely, h. fh.

The Duchefs of Somerfet, after ditto, h. fh.

Oliverius Plunket, G. Murphei, p. h. fh. scarce.

About the same time flourished another foreign engraver, who was a painter also, and has executed a few histories and portraits in Mezzotinto. Some of the latter are of distinguished personages. Among them we may reckon, from Mr. Granger, as having been

which he became in 1678, and not Bishop of Kilmere, which he became in 1698, it seems plain in consequence that it must have been executed between these two dates.

scraped by VANSOMER, who appears to have come into England,

Henry Stone (the painter) Van Dyck, p. J. Vansomer f.

Hubert Le Soeur, (the statuary) after ditto 4to.

James II. Kneller p. Van Somer f. in armour, h. sh.

Prince Rupert, after Lely.

Bishop Morley, sitting in a chair, h. sh.

The family of Mr. Cooke of Norfolk, after Huysman, thought by Vertue to be by Vansomer.

Andre Lortie, Vansomer f. 1681. h. sh.

Butler, (the poet) *probably* by Vansomer.

Frances Duchess of Richmond, F. V. S. f. Lloyd. exc. 4to.

The Countess of Meath, Paulus Mignard Avenionensis p. Londini, P. Vansomer f. h. sh. scarce.

Hen-

Henrietta and Anne Churchill, &c.

We may add the Duke of Florence and his secretary ; a portrait of Raphael, after himself ; a portrait of Frederic Spanheim, with a remarkable inscription (which is found on others of his prints also) J. Vansomer *ad vivum* sculpebat ; the portrait of Admiral Ruyter ; an upright print of the angel conducting Tobit by moonlight ; the head of a boy, with his name, and the date of 1671 ; and another of a Madonna, with the mark of a cypher, composed of the initials of his name, plainly in his manner, which appears to have been hard, and unsuccessful.

Contemporary with the Artists lately mentioned we may place also

JOHN VERKOLIE,

the Father of Amsterdam, and at the close of the century perhaps his son NICHOLAS also,
who

who was born at Delft in 1673, and died in 1746.
 [3] John Verkolie was a painter, having been a scholar of John Lievens, as well as his son also, who excelled him in his Mezzotintos. We have many prints extant by each, and from the hand of the former four portraits which belong to the series of English History. These are

Guillaume Henri Prince d'Orange, J. Verkolie f. sh.

Ortance Manchini, &c. (Duchess of Mazarin) Verkolije f. 1680.

The Duchess of Grafton, 1683. F. Verkolje f. h. sh.

Madam Parson, P. Lely p. F. Verkolije f. 1683. h. sh.

The rest of this Artist's works consist of Venus and Adonis after his own design, a Diana and Calista after Netscher (companion to the shepherd

[3] There is a small engraving by Houbraken of Nicholas Verkolie, after a picture by himself, in 1723.

herd

herd and shepherdes, or Bacchus and Ariadne, by G. Valck) [4] and many portraits and other subjects after different masters. Among them is the portrait of the famous Lewenhoeck, marked J. Verkolie pinx. fec. & excudit. 1681.

The works of his son Nicholas appear to be still more numerous. Among the most remarkable are,

Diana in the bath.

Hagar in the desert, after his own design.

A fortune-teller, after ditto.

A painter designing, after a model from Houbraken.

The portrait of Bernard Picart, scarce.

Ditto of John Somer, a Dilettante, with a print in his hand.

Diana and Endymion, after Netscher.

Bacchus and Ariadne, it's companion, after ditto.

[4] See p. 49 above.

A holy family, after A. Van der Werf.

A repast in a garden, after Weenix, esteemed one of his capital prints.

A woman at her toilette, after Schalken, and many other pieces after Gerard Dow, Wouwerman, and other Flemish masters. Nicholas Verkolie excelled in painting in general, and more particularly in his night-pieces. He had also a peculiar talent for drawing and designing in Indian ink. [5]

A writer of authority [6] has made mention of a third Artist in Mezzotinto of the same family, by the name of Verkolie the younger, but he does not specify any of his prints, and other writers on the History of Engraving, in general make mention of John and Nicholas only.

[5] See Pilkington's Dictionary of Painters.

[6] See Idee Complette, &c. p. 188.

At the close of this century we may place two other foreign Artists, whose works probably are scarce and little known.

W. VERSCHURING,

Born at Dort in 1657, a painter, and the son of Henry Verschuring, a painter of eminence, has scraped the portrait of a lady holding a rose, marked W. Verschuringh fec. et exc. 1686.

JOHN FRANCIS LEONART,

An engraver, who worked at Brussels and at Nuremberg, has scraped also, in a very good stile, the portrait of a man sitting, seemingly after Van Dyck. It is marked J. F. Leonart incid.

Basan makes mention of the portrait of Merstraten, Syndic of Brussels, and of Isabella his

I

wife,

wife, after Van Dyck, seemingly in Mezzotinto, by the same hand.

We may now return to the mention of an Artist wholly English.

WILLIAM FAITHORNE, Junior,

Son of a very eminent and well-known engraver of portraits, seems to have applied himself to Mezzotinto only. He must probably have flourished indeed before the younger Verkolie, although his works carry us into the next century, and ought in reality therefore to have been placed before him, but for the sake of mentioning the father and son together. Faithorne is esteemed to have attained a good degree of excellence in his art, but died early, and has not left many prints behind him. Vertue's papers as published by Mr. Walpole afford the following descriptive list.

Thomas

Thomas Flatman, [7] probably his first work.

Sir William Reade, Oculist to Q. Mary.

Mr. Dryden, in a long wig.

Q. Anne, with loose hair, garter-robcs.

Prince George of Denmark.

Mr. Jeremiah Collier.

John More Bishop of Ely.

Frederic Count of Schombergh.

Another, when Duke.

John Cooper, a boy with a dog.

Lady Katherine Hyde.

Mrs. Mariamne Herbert.

The Princess of Hanover.

Charles XII. K. of Sweden.

A lady, h. l. with a basket of flowers.

Lord Henry Scott.

Mr. James Thynne, a boy.

Mr. Richard Gomeldon.

[7] Quære, whether this be the Mezzotinto, mentioned elsewhere by Mr. Walpole representing him as holding a medal?

Q. Mary.

Shadwell, the poet.

Sir Richard Haddock, fine, after Closterman.

Mrs. Plowden, with a garland, gown lined with striped silk, no name.

Another, but instead of the garland she has a necklace in her hand.

Sancta Maria Magdalena.

A Cupid, after Parmentier.

A death's head between a watch and a rose in a glass bottle.

A black giving fruit to a girl, inscribed beauty's tribute.

It is added that others mentioned by Ames are,

The Princess Sophia.

W. Bagwell.

W. Boys.

J. Seddon.

Mrs. Smith.

Madam

Madam Nichols. This Mr. Walpole believes to be the same with Mrs. Plowden. [8]

But besides that Ames never distinguishes between Mezzotintos and other engravings, and that some of these portraits may very probably have been by Faithorne the elder, [9] Vertue seems evidently to have fallen into some mistakes in copying the list from Ames.

[8] Yet the description given by Ames, which is also very particular, differs much from that already given of the print of Mrs. Plowden. It is as follows, "Madam Margaret Nichols, M. Dahl p. W. Faithorne f. leaning on a book with her right hand, the left as playing with a parrot, which stands on the bough of a tree, the drapery about her very loose and free."

[9] Of the print of Mrs. Smith, this should seem almost certain, as Mr. Granger describes the portrait of Margaret Smith after Van Dyck, by Faithorne, which he calls one of the scarcest and finest of all our English prints, but does not distinguish it as a Mezzotinto. (vol. ii. p. 391.)

The

The Princess Sophia, is done by J. Smith [1] and the portrait of John Seddon [2] is from a *drawing* by W. Faithorne, (the elder therefore who drew portraits in crayons) but is *engraved* by Sturt.

Mr. Granger also makes mention of the following by Faithorne.

Carolus II. F. Riley p. W. Faithorne (junior) f. h. fh.

Mary Princess of Orange, Hanneman p. 1660. Faithorne, junior, f. h. fh.

Elizabeth Cooper, Lely p. W. Faithorne f. whole length, h. fh.

Anne Princess of Denmark, Faithorne f. oval. 4to.

Another artist of this period, not originally bred to the art, is reported to have had the

[1] Ames, p. 152.

[2] Ditto, p. 153.

merit of discovering the practice of Mezzotinto by his own industry, while it was still kept a secret by those who knew it, and to have succeeded afterwards in gaining a knowledge of the whole process from Vansomer.

Mr. L U T T E R E L,

Who first exercised the profession of the law at New-Inn, abandoned it to gratify his propensity for drawing. This he appears to have done after the life in crayons. [3] The applause given to the new art of Mezzotinto turned his attention towards it, with a view however of profiting by his skill. He has left behind him the following portraits scraped by his hand.

Carolus II. Lely p. Lutterel f. 4to.

Arthur Earl of Effex, Lely p. Lutterel f. 4to.

[3] A print of John Barefoot 1681, by Burghers, is inscribed E. Lutterel ad vivum del.

Robert

Robert Earl of Yarmouth, E. Lutterel p.
Lloyd exc. 1680. [4]

William Viscount Stafford, Lutterel f. large,
4to.

Anthony Earl of Shaftesbury, F. Greenhill p.
E. Lutterel f. 4to.

Richard Langhorn, E. Lutterel f. 4to.

The Dukes of Cleaveland, Lely p. E. Lutterel f. h. sh.

Two of the Bantam Ambassadors, Lutterel
f. large, 4to.

Mr. Walpole speaks also of the portrait of
Le Piper the painter, as Lutterel's best performance; and of another print by him, the design of which if it be not indeed one of the facetious indelicacies of the Flemish school,

[4] As it is expressly asserted by Mr. Walpole (vol. v. p. 199) that Lloyd the Printseller could not engrave, we may conclude this print to have been by Lutterel.

is at least worthy of being so. [5] He at last worked in conjunction with

I S A A C B E C K E T,

who caught the passion of learning Mezzotinto. by visiting him, and has left behind him a considerable number of portraits, of which the following is a list, as mentioned by Mr. Granger.

Carolus II. Lely p. Becket f. small.

George Duke of Buckingham, S. Verelst p. Becket f. h. fh.

The Duke of Richmond, W. Wissing p. J. Becket f. h. fh.

Henry Duke of Grafton;—three different prints of him—one after Hauker—one after Kneller—and a third without any painter's name.

John Duke of Lauderdale, Riley p.

[5] Life of Becket, Anecdotes, Vol. v. p. 199.

Robertus Fielding, &c. Wiffing p.

The Duchefs of Cleaveland; four times :
once, Lely p. Becket *exc.* h. fh.

The fame again, Lely p. Becket f. 4to.

The fame, Lely p. Becket f. 8vo.

The fame, Kneller p. Becket f. 4to.

Godfrida Kneller, &c. 1685, Kneller p. large,
h. fh.

Godfridus Kneller, Germ. miffus a Carolo II.
ad depingendum Ludovicum Magnum, &c.
1785. Kneller p. large, h. fh.

Louife Duchefs of Portsmouth, after ditto.

The Duchefs of Grafton, Wiffing p.

The Countefs of Stamford, after ditto.

The Lady Williams, after ditto, faid to be
one of his beft.

The Princefs Anne, after ditto.

Prince George, after ditto.

John Earl of Mulgrave, after Kneller, twice.

Chriftopher Duke of Albermarle, Murray p.

Lewis

Lewis Earl of Feverham, J. Riley p.

Wriothesley Lord Ruffel, Becket *exc.* very scarce.

Bishop Compton, J. Riley p.

Thomas Cartwright, Episcopus Cestrensis, very rare.

Madam Anne Windham, Wiffing p.

The Lady Brownlow, Soust p.

Madam Soams, after Kneller.

John Earl of Melfort, after ditto.

Madam Baker, after ditto.

Madam Loftus, J. Smith f. *sold* by Becket.

Orinda Philips, J. Becket f. 4to.

Adrian Beverland and his wife, C. D. Vois Lugd. p. Becket *exc.* h. fh.

Hadrianus Beverlandus, &c. J. Becket f.

Becket is said to have executed some prints also after V. Dyck, N. Loir, &c. He appears, we may observe from some of the above-mentioned prints, to have been a print-seller and publisher as well as an engraver.

From Becket we may pass to another English artist, whose engravings of portraits are numerous and celebrated, but who is entitled to a place here an account of three prints only. Two others however are marked with his *excudit*, and were probably therefore scraped by him also.

ROBERT WHITE, [6]

Who was born in London in 1645, and died there in 1704, appears to have executed or published the following Mezzotintos.

The Countess of Arundel, Lely p. R. W. (Robert White) f. 4to. "This and the head of Dr. Briggs," says Mr. Granger, [7] "are the only Mezzotinto's done by Robert

[6] His head may be found engraven in the 4to edition of Mr. Walpole's Anecdotes.

[7] Vol. iv. p. 165.

White," but he had before mentioned also, on the authority of Vertue, [8]

The Duke of Ormond, h. l.

We may add (as already mentioned)

Dr. Briggs.

John Earl of Radnor, Kneller p. R. White
exc. large h. sh. scarce; and

The Duke of Richmond, Kneller p. R.
White *exc.* h. sh.

The works of

G E O R G E W H I T E,

The son of Robert, form as it were a new epoch in the History of Mezzotinto. He appears to have been the first who introduced a very successful method of etching his plate first, and then scraping it, which has since been adopted

[8] Vol. iii. p. 188.

by other masters in the present improved state of the art, and which is thought to have given a peculiar degree of spirit to his performances. George White is reported also to have made use of a graver for forming the black spot in the eyes, which, in preceding Mezzotintos, he observed, had never been distinct. [9] He carried the art altogether certainly to a great degree of perfection, and has left behind him many very beautiful prints. Mr. Walpole and others praise his Sir Richard Blackmore and Silvester Petyt, [1] the latter more especially. The portrait of Baptiste, the flower-painter, must be considered as another of his

[9] Preface to Chronological Series of Engravers, p. xi. This may be probable, as he must doubtless have known the use of the graving tool, and has actually engraven a few portraits in the common manner.

[1] There is a scarce impression of this print with ornaments on the right-hand side, which in the common impressions are omitted.

capital

capital works. The prints of Wing, Sturges, and Bishop Hooper, have been celebrated also. May not we add to the list a very spirited head of Dobson the painter, from himself? The heads of old and young Parr, which have attracted the admiration of others also, are said to have been his own favourites. Although he belongs properly to the close of the last century, the greater part of his works appear to have been executed in the present. He was alive in 1731, when a print by him of Bishop Weston is dated. There are extant by his hand also Mezzotintos of Erasmus Smyth, Esq. and his wife, of Vanderbank the Engraver, of Wickliffe the Reformer, of Robert Cony, M. D. and of the remarkable Colonel Blood.

Along with George White may well be mentioned the other great improver of the art, the celebrated

JOHN

J O H N S M I T H.

His works are chiefly of the present century, but he began certainly to distinguish himself at the close of the last. [2] He received his instruction both from Becket, whose portrait he scraped in 1689, and from Vandervaaert. His works are so numerous and so well known, that it would be equally difficult and unnecessary to attempt to give a catalogue of them. [3] He was principally employed in engraving and publishing Sir Godfrey Kneller's portraits, who is said to have taken him into his house; but he has given us many historical pieces also from differ-

[2] One of his prints is dated 1687. (Granger, vol. iv. p. 344.)

[3] Mr. Granger speaks of a MS. catalogue of Smith's works lent him by the late Mr. Mac Ardell the engraver, who told him that it was a copy from a list written by Smith himself. His works are so numerous that they are often bound in two large folios.

rent

rent masters. Sir Godfrey painted his portrait in 1696, which was scraped by himself in 1716. He is represented in his cap and night gown, holding a print in his left hand, the portrait on which, from the flowing peruke of the times, we may imagine to have been painted by Sir Godfrey.

Mr. Walpole speaks of the following as the finest of Smith's portraits : Duke Schomberg on horseback ; the Duke's son and successor, Maynard ; the Earls of Pembroke, Dorset, and Albermarle ; three plates with two figures in each of young persons or children, in which he shone ; William Anstruther, Thomas Gill, William Cowper, Gibbons and his wife, Queen Anne, the Duke of Gloucester, a whole length, with a flower pot ; the Duke of Ormond ; a very curious print of Queen Mary, with a high head, fan, and gloves ; the Earl of Godolphin, the Duchess of Ormond, a whole length, with a black ; and a

L

print

print of James II. with an anchor, but no inscription, not finished when the King went away, and very scarce.

To these we may add in particular, the portraits of the Countess of Salisbury, after Sir Godfrey, (a print known commonly from her dress by the name of the widow) of Miss Cross, (distinguished also by the name of the little widow) and of Schalken, from his own painting of himself at London in 1694. Mr. Walpole relates that this painter, when in England, once drew King William, but as the piece was to be by candlelight, gave his Majesty the candle to hold, till the tallow ran down upon his fingers; and adds, that as if to justify his ill-breeding, he drew his own picture in the same situation. [4] Smith's print of Schalken holding a candle in his hand, seems evidently to have been

[4] Vol. iii. p. 244.

done from the picture alluded to. Smith engraved a portrait of the celebrated Corelli, after Howard.

Among his historical and other pieces, we may distinguish more particularly his loves of the Gods, from the pictures by Titian at Blenheim; in ten plates; Venus standing in a shell from Corregio; Venus and Cupid on a couch; a hawking piece from Wyke; a vase filled with flowers, after Baptiste; the Magdalen and lamp, after Schalken; the Magdalen and Thistle, it's companion, after Gaspar Smitz, or Smith, our engraver's brother, called Magdalen Smith, [5] a Madonna, with the infant Jesus and John, [6] and what is by some esteemed his master-piece

[5] Pilkington's Dictionary.

[6] Bafan mentions that the first impressions of this print have the fore finger of the left hand of the young Jesus longer than the middle finger.

for delicacy and softness, a holy family, after Carlo Maratti, done in 1707. Some of Smith's prints are worked off in bistre, and have a pleasing effect. Lord Somers is related to have been so fond of the works of this master, that he seldom travelled without them in the seat of his coach. [7]

ROGER WILLIAMS,

Though an inferior artist, seems to have been employed by Smith, who sold his prints, and to have worked with him. On a print of Charles the Second, after Kneller, their names are found together as the joint engravers of it. [8] And another of the same Monarch, which bears the name of Williams, is yet on good grounds

[7] Essay on Prints, .p. 131.

[8] Granger, vol. iii. p. 165.

supposed to have been almost wholly by Smith.
 [9] Williams's print of Sir Richard Blackmore is said to be uncommonly fine, and is scarce. He executed many portraits, the following of which are mentioned by Mr. Granger.

Charles I. Van Dyck p. h. sh.

Sir Edward Littleton &c. after ditto, h. sh.

James Duke of York, S. Cooper p. 8vo.

The Dukes of York, Wissing p. h. sh.

The Marquis of Worcester, R. Williams f.
 1686.

James Duke of Ormond, Wissing p. h. sh.

The Duke of Richmond, Wissing p. 4to.

The Duke of Northumberland, after ditto, 4to.

Edmundus King, eq. aur. M. D. &c. Lely p.
 h. sh. [1]

[9] Granger, vol. iii. p. 165.

[1] With a singular inscription, on account of his having saved the life of Charles II. See Granger, vol. iv. p. 2.

The

The Duchefs of Cleaveland, Wiffing p. 4to.

Madam Sidley, ditto, 4to.

Madam Hewfe, Lely p. h. fh.

Jacobus II.

Maria, D. G. &c. Wiffing p. 4to.

The Princefs of Orange, after ditto, h. fh.

The Princefs Anne, after ditto, h. fh.

Laurence Earl of Rochefter, ditto, 4to.

Theophilus Earl of Huntingdon, &c. Kneller
p. h. fh.

John Vifcount Dundee, h. fh.

Johannes Cutts, W. Wiffing p. h. fh. fcarce.

Sir Charles Cotterell, Riley p. h. fh.

Lady Wentworth, Kneller p. large, h. fh.

We may add the portrait of Mr. Grevil
Verney, after Dahl.

B E R N A R D L E N S,

The fon of Bernard Lens, a painter, although
fome of his works may be of the prefent cen-
tury, muft probably have fcraped many of his
prints

prints also towards the close of the last, since he died in 1725, aged 66. His works are very numerous, consisting chiefly of histories and landscapes after a variety of masters. One of his historical prints is from a picture of the Judgment of Paris, by Sir Peter Lely. Among his portraits, some of which are after Sir Godfrey Kneller and Lely, is a remarkable one of Mother George, of Oxford, in her 120th year. There is a scarce print by him also, after a view of Sir Godfrey Copley's feat at Sprotbrough near Doncaster, by Van Dieft.

We may proceed now to mention other artists who seem to have flourished wholly within the present century. Two foreign engravers appear to present themselves first in order.

J O H N G O L E,

Of Amsterdam, who published his own prints, and was probably therefore a print-seller, an indiffer-

different artist, has executed many prints after a variety of Flemish masters. We have his portrait scraped by himself also, in a flowing peruke and laced band, after David Vander Praes. And there are extant by him also a curious print of Bishop Burnet in his own hair, and in the dress of a Minister, done in Holland, inscribed Gilbertus Burnet S. T. P. the portrait of George Walker the Governor of Londonderry, with French and Dutch verses written under it, a small head of Pope Alexander VIII. one of his best, and many other portraits.

PETER SCHENCK,

Another artist who resided at Amsterdam, appears from a print of Hoogstratan, a Dutch Physician, to have been a painter likewise. Some of his prints are clear and well scraped. He has executed a great many after different masters,

ters, among which is the portrait of General Ginkle (the first Earl of Athlone) in armour, done in Holland, after Kneller. Two also of his prints mentioned by Granger belong to English History, that of Mary Duchefs of York, and the Duchefs of Cleaveland. He has executed the portrait of Miss Vofs also, in the character of St. Catharine. There is an indifferent print by him of his own portrait, with the inscription *Petrus Schenck sculptor Elberfelda-Montanus seipsum fecit et excud. Amstel.*

Other foreign deceased artists of the present century were Van der Bruggen, Barras, Sarabat, Bouys, Broedelet, and Van Haecken.

JOHN VANDER BRUGGEN

Was born at Brussels (as appears from the inscription of his portrait scraped by himself after Largilliere) in 1689. He has executed a

M

great

great number of Mezzotintos, chiefly after Flemish masters, which cannot be said to possess much excellence. Among them is the portrait of Van Dyck, the portrait of La Fage, and the Gold-weigher, after Rembrandt.

SEBASTIAN BARRAS,

Probably a Frenchman, was employed at the beginning of this century by M. Boyer, Marquis d'Aiguiller, a distinguished collector and connoisseur in France, to engrave two and twenty plates in Mezzotinto for the set of prints published at Paris after the pictures in his collection. These prints were withdrawn in the second edition of the same book, (the plates also having been destroyed) and replaced by the same number of engravings by Coelemans. M. Heineken speaks favourably of the execution of Barras's plates. [2] It appears

[2] *Idee Complette*, &c. p. 81.

also that in the first edition two plates were scraped by Mr. Boyer himself, one of which was a man's head, and the other a St. John Baptist after Manfredi. But these, together with some others engraven by M. Boyer, (who occasionally painted also) are not found in the second edition. We must add the name of M. Boyer therefore to the names of those other Dilettanti who have practised Mezzotinto.

J O H N S A R R A B A T,

A Frenchman, an artist of some degree of excellence, has scraped several portraits after French painters, and many pieces after Flemish and other masters.

Another of his countrymen, of the name of

B O U Y S,

a painter, and scholar of Francis de Troy, has scraped several portraits also, among which is

M 2

that

that of the famous Maffillon from a picture by himself.

There is a portrait also of Nell Gwynn, by a Mezzotinter of the name of DE BLOIS.

We have several Mezzotintos likewise from

JOHN VAN BROEDELET,

a Dutch engraver; amongst them Cephalus and Procris, after Gerard Hoet, companion to a Venus and Adonis, by Verkolie.

VAN HAECKEN

Another Dutch artist established himself in England, scraped a considerable number of prints, and appears to have executed them with spirit. He has done a head of the famous Dr. Pepusch.

PETER

PETER VAN BLEEK,

Who established himself in England also, and died in 1764, deserves much praise for his fine print of Johnson and Griffin in the characters of Ananias and Tribulation, in the Alchymist, [3] and for his portrait of Fiamingo the sculptor, after Van Dyck. The latter is peculiarly spirited and beautiful. There are many prints by his hand.

Three other artists, who have generally been considered as belonging to our country, from their having established themselves here, were the two Fabers, and Simon. The two former were born in Holland, and the latter in Normandy.

The Elder F A B E R,

Who seems to have quitted Holland after 1692, or later, and died in England in 1721,

[3] See Mr. Walpole's Anecdotes, vol. iv. p. 68.

is chiefly known by a set of portraits of the Founders of Colleges at Oxford and Cambridge. He has done also the heads of the Philosophers, from Rubens. One of his best prints is from the fine picture by Kneller of the celebrated Dr. Wallis, in the picture gallery at Oxford. His son,

J O H N F A B E R, Jun.

Who may be considered as wholly English, since he was brought into England at three years old, excelled his father greatly, and has executed a prodigious number of portraits, some of which deserve considerable praise. The portrait of Mrs. Collier, represented leaning against a pillar, on the base of which is engraven the story of the Golden Apple, has been thought one of his best prints. We may certainly consider as such his print of Father Couplet, the
Jesuit,

Jesuit, a Missionary to China, from Sir Godfrey Kneller's picture of him at Windsor, in the habit of a Chinese, esteemed Sir Godfrey's master-piece. His prints of the Kit-Cat Club, and of the Beauties at Hampton Court, are well known. Among his principal works may be reckoned also Charles II. sitting in his robes of state after Lely, and the taking of Namur after Wyck. Nor ought we to omit his head of Ignatius Loyola after Titian, of Joseph Carreras after Kneller, (which has since however been engraven again by Mr. Valentine Green) and a pretended portrait of Milton prefixed to Peck's new Memoirs in 1741. [4] Faber died in London, and seems to have been alive after the middle of this century.

[4] See a curious and entertaining note on the different portraits of Milton, in Mr. Warton's excellent edition of his Poems, p. 544.

JOHN SIMONS,

Was employed by Sir Godfrey Kneller in copying his pictures, some years before the death of Smith. He has executed a great number of portraits after different masters, and some historical prints. He died in England about the year 1755. We have the portrait of the celebrated Sir Theodore Mayerne by him after a famous picture by Rubens, in Dr. Mead's collection. He is sometimes hard in his manner, and cannot certainly be esteemed a capital artist; but Mr. Walpole, from Vertue, speaks highly of three of his prints, that of the Earl of Galway, of Earl Cadogan, and of Lord Cutts in armour with a truncheon. One of the many portraits extant of Mary Queen of Scots after a picture of the late Duke of Hamilton's, in which she appears in black velvet trimmed with ermine, was scraped by him, and has been copied by Pelham.

In

In the beginning of this century flourished

EDWARD KIRKALL

also, born at Sheffield. He was an engraver in many different ways, and on account of a portrait of a Lady Duncce, has been noticed by Mr. Pope. [5] His Mezzotintos, strictly such, are not very numerous, and are some of them sea-pieces, which were worked off, not with a happy effect, in blue. The portrait of Sir Christopher Wren is extant by him after Closterman. He introduced the use of Mezzotinto also into a new method of printing, invented by himself, in which it is joined with etching, and with engraving in wood. "With these blended arts," says Mr. Walpole, "he formed a stile that has more tints than ancient wooden cuts, resembles drawings, and by the addition of

[5] See Mr. Walpole's Anecdotes, vol. v. p. 228.

Mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps which give the tincture to the paper and shades together."

His prints in this manner, which are mostly in the bistre tint, may therefore be considered in some sort as Mezzotintos, which they resemble indeed far more than wood prints.

I find also on a print of Margaret Patten, aged 146, the name of J. Cooper, a painter and engraver. He seems from the date on the print to have flourished about the year 1737. One of a different Christian name, Edward Cooper, appears as the publisher of many Mezzotintos, seemingly by Smith and others, but perhaps some of them are by his own hand.

The artists of our own country of later date, who have died nearer our own times, are altogether too numerous to encourage us to attempt

tempt any distinct mention of them. Among them the names of Mac Ardell and Houston deservedly stand foremost. From each of these we have a great number of well-known prints both in portrait and history. Mac Ardell in particular, who was a native of Ireland, has copied many capital pictures of Morillo, Rembrandt, Rubens, and Van Dyck. [6] Some of Houston's prints also are after the works of Rembrandt. Among his portraits he executed a set of heads in Rolt's Lives of the Reformers.

The name of

F I S H E R,

Who came from Ireland to establish himself in London, is well known both by his print after

[6] See Appendix, No. 3.—There is a catalogue of many of his works, divided into classes, in the first volume of the Dictionnaire des Artistes by the Baron Heineken, Author of the *Ideè generale*, &c. so often referred to, p. 2. &c.

Sir Joshua Reynold's picture of Garrick between Tragedy and Comedy, [7] and by other prints after the same incomparable Artist.

The set of heads executed by

F R Y E,

Who was a portrait painter, in a size as large as life, has met with applause also ; but they had seemingly been more pleasing had they been done in a smaller size.

T H O M A S W A T S O N,

A good artist, has copied in Mezzotinto six of the Beauties at Windsor, but did not live to finish the set. We owe to the same hand many portraits, &c. after Sir Joshua Reynolds and

[7] This celebrated Mezzotinto has been copied abroad, with the curious inscription of *L'Homme entre le Vice and la Vertu* ;—the Man between Vice and Virtue.

others,

others, and amongst them a fine print of Dr. Newton, late Bishop of Bristol, from Sir Joshua.

We have yet to mention, as a matter of curiosity at least, two prints little known, by a diligent artist, whose other engravings are very generally known.

GEORGE VERTUE,

The worthy and laborious Historian of so many other Engravers, tried his skill in Mezzotinto, but desisted probably from any further pursuit of it, on perceiving his ill success. Even his most partial friends must condemn the execution of the two Mezzotintos extant by him, of Mary Princess of Orange holding a basket of flowers, and William Prince of Orange, a small half-length, after Van Dyck. Of the former of these Mr. Walpole is compelled to say that it is "very bad."—But his character need not rest on his Mezzotintos.

On

On a review of our History of the Art of Mezzotinto it will appear that the practice of it for a long time was confined principally to the English and Dutch nations, including some Flemish artists. France and Germany, altho' we owe the invention of the art to the latter, have but little place in it's history altogether. France indeed, which may seem remarkable, since we owe to that country so many very superior engravings in the common method, seems at the most to number but three or four Mezzotinto-scrapers, (unless we add Simon, as born in Normandy) and none of very distinguished note. There appears to be no account extant of any Italian artist before the present times.

The number of English artists indeed, before the present times, but little exceeds that of the the artists of Holland. [8] Dutch industry, instructed probably in the new art by means of

[8] See Appendix, No. 1.

Bloteling, continued to nourish a series of engravers not without success. If the number of English engravers however, before the present times, (under which description we include naturally the subjects of the three kingdoms) exceed but little that of the Dutch artists, yet in point of excellence the palm must be given to our own nation. White and Smith have no rivals among their contemporaries, and Mac Ardell, Houston, and Fisher, may preserve our superiority in later times.

The present very improved state of the art is owing altogether to the skilful exertions of regular artists. But it may seem worthy of remark, that both the invention and progress of it are in some degree owing to Dilettanti. This is the case as to the invention, whether we attribute it to Colonel de Siegen, to Prince Rupert, or even to Sir Christopher Wren. And the art has at different times been carried on by
Mr.

Mr. Place, Sir Ralph Cole, Mr. Lutterel, M. Boyer, (Marquis d'Aiguilles) and in the present age by the very ingenious Captain Baillie, who amidst the many admirable engravings which we owe to his hand, has in a few instances also practised Mezzotinto with good success.

Our History is now brought down to the times of living artists. Among these, with the exception of a few foreign artists only, the art has now belonged principally to the English during a period of more than twenty years. The very superior merit of the artists who have arisen in our country within that period, such as has almost given a new stile and character to the art, and the very general practice of it amongst us, have perhaps restrained others from pursuing it. There seem, within a short period, to have been more artists in Mezzotinto, in England alone, than in England and every other country

country before, during near a hundred years, from it's origin to the middle of the present century. [9] Among the foreign artists of the present times must be reckoned principally the three Haids of Augsbourg, John Jacob, John Godfrey, and John Elie Haid. John Jacob the father (whose portrait is extant by his son J. Elie) was a painter and has scraped several portraits of eminent men of Germany. Godfrey worked some time in England, [1] and John Elie has executed in 1782 a very considerable work in Mezzotinto, the complete collection of Hedlinguer's Medals, in which the extreme delicacy and softness of the plates deserve much praise. We may add to our list of German artists, the names of Philip Rugendas the painter, who died in 1742, and of Christopher Heifs, S. and G. Walck, J. Stenglin, and J. Stolker, who have probably flourished lately,

[9] See Appendix, No. 1 and 2.

[1] See Appendix, No. 3.

although, the portraits on which their names are found do not serve to ascertain their dates. There are extant also, some indifferent Mezzotintos, in a large size, of our Saviour, several Saints, &c. executed at Augsbourg, without any engraver's name, probably of a late date. The names of Marchi, a modern painter, who has scraped a head of Harrington the Author of the Oceana, and of John Jacobi, who has engraven the portrait of Omai, after Sir Joshua Reynolds, seem to belong to Italy; and there are some portraits also executed at Venice by two artists of the name of Zucchi. We may add seemingly to our list of modern foreign artists, the names of J. and A. Rymfdyck, P. Æneas, and Charles Allard, a printseller, of Amsterdam.

Of living artists and their works, it has not been the design of this history to treat, otherwise than incidentally. [2] Not to mention

[2] A list of the names of the Artists of our own country may be found, Appendix, No. 2.

other reasons, the undertaking is far too great, and the very exquisite performances of our most distinguished modern artists are well known even in foreign countries. The work also would in itself necessarily be incomplete, since so many of our artists are daily adding to their fame.

It would otherwise certainly be altogether a pleasant task, and it might afford no improper supplement to the present work, to enumerate the most capital performances of our present very superior artists after modern as well as ancient masters. This would be, not only to do justice to their fame, and to point out the finest specimens of the art, but it would lead to the knowledge also of some capital pictures by old masters, [3] as well as of the excellent performances of those of the present age. The

[3] See Appendix, No. 3. where an imperfect list is subjoined.

first painters of our country have indeed given a sanction to the art of Mezzotinto, by allowing not only their portraits, [4] but their historical pieces [5] also to be copied in it.

[4] See many fine prints after Sir Joshua Reynolds, West, Romney, Peters, &c. by V. Green, J. R. Smith, James Watson, (who has executed an excellent Mezzotinto of Lord Edward Bentinck's Dog after a fine picture by Barrett) W. Dickenson, &c.—To the latter artist we owe the print from Sir Joshua's picture of the King seated in his coronation-chair.

[5] See Sir Joshua's Ugolino by Dixon, (who has also copied Mr. Dance's Garrick in Richard the 3d, and given us a very fine print from the picture of the D. of Marlborough's Tiger by Stubbs.)—See also many historical compositions after West (already in part alluded to. p. 8.) and Barry's Venus rising from the sea, and Mercury inventing the lyre, &c.

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———, Bernard, p. 30.

Valck,

I N D E X.

- Valck, Gerard, p. 48.
Vandervaat, John, p. 50.
Van Somer, J. and P. p. 52.
Verkolie, John, p. 53.
——, Nicholas, p. 55.
Verschuring, W. p. 57.
Vertue, George, p. 93.
Ugolino, print after, p. 100. (note)

W.

- Wren, Dr. Christopher, p. 15, 19.
White, Robert, p. 68.
——, George, p. 69.
Williams, Roger, p. 76.
Wallis, Dr. print of, p. 86.

P

APPENDIX.



A P P E N D I X.

No. I.

COMPARATIVE TABLE of ARTISTS in MEZ-
ZOTINTO of different Nations before the Middle
of the present Century.

<i>German.</i>	<i>French.</i>	<i>Flemish.</i>
Col. de Siegen	Sarrabat	W. Vaillant
Furstenburgh	Barras	B. Vaillant
Prince Rupert	M. Boyer	V. Schuppen
	Bouys	V. der Bruggen
	Simon	

<i>English.</i>	<i>Dutch.</i>
Mr. Place	Blooteling
Sir Ralph Cole	Valck
Sherwin	Vandervaart
Faithorne	Van Somer
Mr. Lutterel	J. Verkolie
Becket	Verschuring

A P P E N D I X.

<i>English.</i>	<i>Dutch.</i>
R. White	Gole
G. White	Schenck
Smith	Faber, senior
Williams	Faber, junior
Lens	
Kirkall	
Cooper	

The names of Browne, Tompson, and Loggan of Dantzick, are not inserted, it being doubtful whether they were Engravers in Mezzotinto.

No. II.

LIST of Modern BRITISH ARTISTS, And of those now or lately living.

P. Coombes	J. Johnson	Thomas Frye.
J. Van Brooks	C. Corbutt	R. Houston
J. Blackmore	J. Meers	E. Fisher
G. Bockman	H. Kingsbury	C. Philips
R. Brookshaw	Simon Watts	Tho. Watson
—— Kyte	—— Fowler	James Watson
T. Pelham	Thomas Beard	W. Pether
—— Robinson	J. Mac Ardell	V. Green
		J. R. Smith

A P P E N D I X.

J. R. Smith	J. Dean	C. Hodges
R. Earlom	— Okey	W. Humphries
J. Dixon	John Watts	W. Doughty
R. Dunkarton	C. Townly	— Taffaert
— Murphy	Rob. Laurie	Josiah Boydell
G. Keating	David Martin	John Jones
— Burke	— Spilsbury	Thomas Park
C. Spooner	J. Finlayson	Joseph Grozer
— Greenwood	W. Dickenson	Henry Hudson

No. III.

LIST OF MEZZOTINTS

After ancient Masters by modern Artists.

PARMEGIANO.

Holy Family, Philips

DANIEL DA VOLTERRA.

The Altar-Piece at King's College, Cambridge, Pether

CORREGIO.

A Repose in Egypt, known by the name
of the Zingana, Earlom
Venus standing in a Shell, J. Smith

CARLO

A P P E N D I X.

CARLO MARATTI.

Holy Family, (see p. 76) J. Smith

CARLO DOLCI.

Christ breaking Bread, in Lord Exeter's
Collection, Earlom

MARIA DI FIORI.

A Concert of Birds, Ditto

N. POUSSIN.

A Landscape, (see p. 8, note) Pether

MORILLO.

An Assumption, Mac Ardell
St. Francois de Paule, Ditto
Schoolmaster and Boy, Pether
St. Anthony and the Infant Jesus, Dean

Q. MATSYS.

The Misers, at Windsor, Earlom

REMBRANDT.

Tobit and the Angel, Mac Ardell
Haman's Condemnation, Houston
Presentation in the Temple, Earlom
Elijah raising the Widow's Son, Ditto

Abraham

A P P E N D I X.

Abraham offering his Son,	Haid
Achilles,	Ditto
Lord of the Vineyard,	Pether
Jew Rabbi (see p. 8, note)	Ditto
Portrait of a Warrior,	Ditto
Regnier Hansloo and his Wife,	Josiah Boydell
Belhazzar viewing the Hand-writing on the Wall,	Henry Hudson

F. BOL.

Abfalom's Submission to his Father,	Philips
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TENIERS.

A Witch entering Hell, (see p. 9, note)	Earlom
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RUBENS.

Portrait of himself, his Wife and Child,	Mac Ardell
Ditto of Helena Forman, his second Wife,	Pether
A Friar's Head, small,	V. Green

WILLIBERT.

Holy Family,	Ditto
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VAN DYCK.

A P P E N D I X.

VAN DYCK.

Duke of Buckingham and his Brother,	Mac Ardell
Lord John and Lord Bernard Stuart,	Ditto
Time clipping the Wings of Cupid,	Ditto
Moses in the Bulrushes,	Ditto

HOBBS.

The Water-mill, a Landscape,	Earlom
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